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*Memorial Shrine
Gardens of the Bijitsuin, Tokyo*

with the spirit of Shinto, which, as Mr. Okakura has said "left its chief impress on art in the desire for pure, unadorned proportion," the shrine is bare of ornament excepting the two figures of the Dog Fu, symbol of fidelity and watchfulness, at each end of the altar. On anniversary days the shrine is filled with symbolic offerings. The choice of Shinto forms for the memorial instead of those of Buddhism was inevitable in an institution devoted to the cult of old Japan. But as Mr. Okakura has also said, the faiths of Asia "are not conceived as essentially conflicting. They exist side by side with mutual toleration, and have become a part of the whole popular consciousness." To us of still another faith this monument of friendly piety illuminates the saying of Kabir:

"His God is as his fates assign:
His prayer is all the world's — and mine."

Guild of Boston Artists

Loan Exhibition of Pictures and Sculptures

AN exhibition of work by members of the Guild of Boston Artists, selected and arranged by a committee of the Guild, was opened with a private view on March 7. To accommodate this exhibition it was necessary to remove the American paintings ordinarily shown in Galleries IX and X, and to put them temporarily in storage.

In thus placing two of its galleries of the Museum at the service of the Guild for a month, the object has been to exhibit to the Museum's public some of the best work being done in Boston, and to permit the visitor to compare it with the painting of other countries and other periods. Several years ago the Museum undertook to show the work of Boston artists, but at that time invitations to individual artists did not result in securing a particularly good or representative exhibition. Accordingly the Museum has welcomed the opportunity to deal with a fairly inclusive group of artists like the Guild, through which the present excellent exhibition has been secured.

Special Exhibition of Chinese Paintings

THE Museum has been fortunate in securing, among its more recent purchases, the fifteen Chinese paintings now exhibited in the Forecourt Room.

This group of pictures, though relatively small, is of rather unusual interest because it comprises several fine examples by famous artists whose work has been hitherto unrepresented in our collections. Among these is the delicate ink painting by Wu Chên, an artist of the Yüan period (1280-1368), who was especially noted for his pictures of bamboo; the landscape by Yao Yen-ch'ing, a contemporary of Wu Chên; landscapes with figures by Wu Wei and Chu Tuan, both of the Ming period (1368-1644); and the splendid landscape scroll by Shên Chou, also of the Ming period and a well-known painter, of whose work this scroll must be one of the finest specimens in existence. The landscape by Ma Yüan, of the Sung period (960-1127), and the "Scholars Feasting," by Ch'iu Ying, of the Ming period, are both valuable additions to our already important series of pictures by these artists; and the large painting of leaping carp, though not attributable to the genius of any particular artist, is undoubtedly a Sung picture of very high quality.

The exhibition was open throughout the month of March, and will close on April 10.

A Chinese Porcelain Vase

THE Museum has recently received a gift from Mr. Dudley L. Pickman which is a very important addition to the collection of Chinese porcelain of the later types. It is a tall vase* (see illustration) of the so-called "three color" variety of the class which French writers have described as enamelled on the biscuit,† and splendidly represents a ware of which the Museum possessed no very worthy specimen.

Each of the four plane surfaces of the vase is decorated with one of four flowers, — plum, peach,

* The height is 0.562 m.

† For a discriminating account of this class of ware see R. L. Hobson's *Chinese Pottery and Porcelain*. London and New York: 1915. Vol. II, pages 21 and 152 ff.